

PROGRAMS AND ENTRANCE REQUIREMENTS

1. Bachelor of Music Degree (with concentrations beginning second year in Composition, History and Literature, Music Education and Theory)

Six Ontario Academic Courses are required. One of the six courses must be English 1/anglais, one may be Music.

2. Bachelor of Music Degree in Performance
Bachelor of Music Degree in Performance - Jazz (Piano, Voice, Guitar, Bass, Saxophone, Trumpet, Trombone, Percussion)
Bachelor of Music Degree in Performance - *Woodwind Instruments

* Students are expected to audition on their major instrument at the Performance entrance standard. Opportunity will be given to study the other woodwind instruments in class instruction (years 1 and 2) and then by individual instruction in the final 2 years. The student must study at least one, and up to four doubles (one major and up to four minor instruments).

3. Artist Diploma (3 years)
4. Licentiate Diploma - Piano (3 years)

Completion of the OSSD is required (30 credits). Five of these credits must be at the Grade 12 Advanced level and not include Grade 12 music.

Admission average required - minimum of 70%.

MUSICAL REQUIREMENTS

AUDITION: Applicants within 400km of Toronto will audition in person. Others may send a tape. The repertoire for both live and taped auditions must be approved by the Faculty of Music. Auditions are generally held in April and May, although an earlier audition can be arranged if necessary. Applicants may audition on any standard orchestral or band instrument, classical guitar, free bass accordion, historical instrument, piano, organ or voice.

THEORY: Applicants will present a passing grade (60% or above) in the Royal Conservatory of Music Grade 2 Rudiments and Grade 3 Harmony examinations (or the equivalent). Applicants without these qualifications will complete the Faculty of Music Entrance Theory Examination. Anyone living within 100km of Toronto will write the examination at the Faculty of Music. Others may request to write closer to home. The examination is held in April.

Students whose major performance instrument is not keyboard will find that a level of RCM Grade 6 piano will be advantageous. However, this is NOT an entrance requirement; no tests in keyboard proficiency will be held. The Faculty of Music Questionnaire must be completed and returned to the Faculty of Music by March 1st, along with official transcripts of RCM documents and, should you be transferring from another post-secondary, out-of-province or foreign institution, school marks.

AUDITION/INTERVIEW AND THEORY REQUIREMENTS

AT THE AUDITION/INTERVIEW, CANDIDATES WILL BE ASKED:

1. To play pieces (or parts of the pieces) they have prepared; these pieces are to be approved by the Faculty of Music Admissions Office prior to the audition.
2. To sight read a short piece on their instrument, sight sing a short piece, and to identify intervals, chords and cadences.
3. Questions to determine their knowledge and understanding of repertoire for their instrument, general repertoire and structural features of their chosen audition repertoire. Applicants will also be asked to comment on their musical interests.

THE FOLLOWING MUST HAVE A PIANO ACCOMPANIST FOR THEIR AUDITION: WOODWINDS (INCLUDING RECORDER), BRASS, STRINGS AND VOICE.

SEE LIST OF ACCOMPANISTS ON BACK OF "HOW TO APPLY"

BACHLOR OF MUSIC DEGREE IN PERFORMANCE/ARTIST DIPLOMA/LICENTIAE

Applicants for the Performance programs should prepare repertoire that exhibits an advanced command of the instrument or voice, appropriate to a program that is preparation for a professional performing career. Total performance time for audition repertoire must be not less than 25 minutes, except for piano, organ and violin (45 minutes). Memorization is required for piano, harpsichord and voice only.

BACHELOR OF MUSIC DEGREE - Common First Year with concentrations beginning second year in Composition, History and Literature, Music Education or Theory.

Candidates for this program should present repertoire that represents a moderate to advanced level. Total performance time for the audition material must be not less than 20 minutes, except for piano, organ, and violin (35 minutes). Memorization is not required.

Audition material should include works and movements of contrasting moods, tempos and styles. Various historical periods should be represented; it is obligatory that one work be chosen from the 20th Century.

PIANO (prepare at least 4 pieces)

1. A Prelude & Fugue or two movements of a Suite by J.S. Bach. (Performance candidates may substitute a Toccata; Common First Year candidates may substitute a Three-Part Invention).
2. Two contrasting movements from a Classical Sonata.
3. A composition from the Romantic Period.
4. A 20th Century work (works by Debussy or Ravel are acceptable).
5. Candidates applying for Performance are strongly urged to add one etude in a fast tempo.
6. Memorization is required for Performance programs.

VOICE (Performance - 6 pieces Common First Year - 5 pieces)

1. An Italian song or aria from before 1750.
2. An aria from an opera or oratorio (Common First Year may substitute a folk song)
3. Songs in English and two other languages (one other language for Common First Year)
4. A 20th Century song. (Pieces from musicals are not acceptable).
5. Memorization is required for Performance programs.

ORGAN (Prepare 3 pieces)

As the audition will be played in Walter Hall on a mechanical action instrument, the repertoire should be chosen carefully.

1. A major work by J.S. Bach (either a Prelude & Fugue or a Choral Prelude).
2. A pre-Bach work.
3. A 20th Century work.

HARPSICHORD (Prepare 3 pieces)

1. A Prelude & Fugue by J.S. Bach.
2. Three contrasting movements from a Partita or English Suite.
3. Three contrasting movements from a work of the French School.
4. Memorization is required for Performance programs.

ACCORDION, GUITAR OR LUTE (prepare 4 pieces)

1. A 20th Century work.
2. Other pieces chosen should represent different stylistic periods, including the Renaissance, Baroque, Classical and Romantic.

HARP (prepare 3 pieces)

1. Two contrasting movements from a Baroque or Classical Concerto or Sonata.
2. A French composition.
3. A 20th Century work.

PERCUSSION (Prepare at least 3 pieces)

1. A standard timpani etude.
2. One or two snare drum solos displaying rudimentary and orchestral techniques.
3. One or two mallet solos demonstrating 2 and/or 4 mallet techniques.

VIOLIN (Prepare 4 pieces)

1. Two contrasting movements from a Concerto.
2. Two contrasting movements from a Classical or Romantic Sonata.
3. One movement of an unaccompanied composition of the Baroque.
4. A 20th Century work.

VIOLA (Prepare 3 pieces)

1. Two contrasting movements from a Baroque composition.
2. Two contrasting movements from a Classical or Romantic Sonata.
3. A 20th Century work.

CELLO (Prepare 3 pieces)

1. Two contrasting movements from a Cello Suite by J.S. Bach.
2. Two contrasting movements from a Sonata or Concerto from a period after 1750.
3. A 20th Century work.

DOUBLE BASS (Prepare 3 pieces)

1. Two contrasting movements from a Concerto or Sonata.
2. A Study from Simandl (30 Etudes) or Bille (E.R. 263 or 304).
3. A 20th Century work.

WOODWINDS AND BRASS

Wind players may be asked to play scales and arpeggios with different articulations.

FLUTE, OBOE, CLARINET, BASSOON OR SAXOPHONE (Prepare 3 pieces)

1. Two contrasting movements from a Concerto or Sonata.
2. One etude demonstrating the applicant's highest level of technical advancement.
3. A 20th Century work.

RECORDER (Prepare 3 pieces)

Candidates must demonstrate proficiency on a least three different recorders (soprano, alto, tenor or bass).

1. Two contrasting movements of a Concerto.
2. A complete Canzona, Sonata or Suite.

TRUMPET, HORN, EUPHONIUM, TROMBONE OR TUBA (Prepare 4 pieces)

1. Two contrasting movements of a Sonata or Concerto.
2. Two etudes demonstrating the applicant's highest level of technical advancement.
3. A 20th Century work.

THEORY GUIDELINES

Applicants are expected to have completed RCMT Grade 2 Rudiments and Grade 3 Harmony (or the equivalent). Anyone not meeting these requirements will write the Entrance Theory Examination. The examination will cover the following material:

RUDIMENTS

Alto, Bass and Treble Clefs

All major, minor scales; the technical names of all the degrees of the scale (tonic, supertonic, etc.)

Roman Numeral symbols for all scale degrees

Adding time signatures, bar lines; adding time values of notes and rests (dotted, triplet, etc.)

Key signatures and accidentals

Intervals (above and below a given note) and their inversions, including: compound intervals, enharmonic intervals

Keys in which given intervals may be found

Meaning of basic musical terms and signs

Dominant seventh chords & inversions

Cadences (perfect, plagal and imperfect)

Transposing a given melody or chord progression to another key

Figured bass symbols (e.g. 5/3, 6/3, 4/2, etc.) for triads and their inversions, and dominant sevenths and their inversions

HARMONY

Harmonization of given melody or bass, in four parts

Harmonic analysis (Roman numerals, figured bass symbols and cadences) of a given passage (chorale style)

Recognition of non-chord notes (Passing and neighbouring notes, suspension, anticipation, appoggiatura) in given passages

Identification of cadences

Melody writing: to add a responsive phrase of melody answering a given opening and add a cadence at the end of each phrase

PLEASE NOTE: TO PASS, A MARK OF AT LEAST 60% IS REQUIRED IN BOTH RUDIMENTS AND HARMONY.

BACHELOR OF MUSIC (PERFORMANCE) IN JAZZ STUDIES

AUDITION REQUIREMENTS

REPERTOIRE - BRASS, SAXOPHONE, BASS, GUITAR, PIANO, VOICE

Candidates should prepare two contrasting pieces (e.g. ballad and medium swing) from the jazz idiom and also a solo from the "classical" or "legit" repertoire. Accompaniment may be prerecorded (Aebersold, Ricker, etc.) or the candidate may bring an accompanist. A copy of lead sheets and other music should be provided to the audition panel. Pianists and guitar majors should include a solo (unaccompanied) arrangement of a jazz standard in their repertoire. Saxophone majors may elect to demonstrate facility on flute and/or clarinet.

DRUMS

A. Candidates should be prepared to play "time" in a variety of styles (e.g. medium "swing", shuffle, up tempo swing or funk) and to play various Latin patterns such as bossa nova and samba. In addition, the candidate will be asked to play with brushes.

B. Drummers should prepare a "classical" snare drum solo incorporating dynamics, rolls, and grace notes. If desired, a piece may be performed on vibes or other mallet instruments.

SIGHT READING

All candidates will be asked to sight read material of medium difficulty in both classical and jazz idioms.

IMPROVISATION - BRASS, SAXOPHONE, BASS, GUITAR, PIANO, VOICE

Candidates should be prepared to improvise on a jazz composition or "standard" tune. Accompaniment may be recorded (Aebersold, Ricker etc.) or the candidate may bring an accompanist. A copy of the appropriate lead sheet should be provided to the audition panel.

DRUMS

Drummers will be asked to play 4 bar solos with four bars of time between each break in various styles. Also, each candidate will be asked to play an "open" solo with structure, tempo and feel left to the individual player's discretion (1-2 minutes in length)

TECHNIQUE - BRASS, SAXOPHONE, BASS, GUITAR, PIANO

1. All major and harmonic and melodic minor scales in 8th notes at one quarter = 144. (Pianists: 4 octaves hands together)
2. Modes in 9th notes at one quarter = 144. (Pianists: 4 octaves hands together)
3. All major, minor, augmented and diminished triads (root position and inversions) as well as 4 part chords in 8th notes at one quarter = 144. (Pianists: Solid chords (3 or 4 part) hands together 2 octaves ascending and descending. Broken chords (3 or 4 part) hands together 2 octaves ascending and descending).

VOCAL

Candidates will be asked to sing exercises to assess range, neck and jaw tensions, register breaks, breathing and intonation.

DRUMS

Candidates will be asked to perform rolls and other rudiments to assess technique.

EAR TEST - All Candidates

An assessment will be made of the candidate's ability to recognize chords, intervals and to reproduce short melodic fragments played by the auditioner.

INTERVIEW - All Candidates

A brief interview will be used to assess the candidate's historical knowledge and career goals.

THEORY

All candidates for the Jazz Programme must have their Grade 2 Rudiments and Grade 3 Harmony from the Royal Conservatory of Music or equivalent courses. If these requirements are not met, the applicant is required to write the Faculty of Music Jazz Entrance Theory Exam administered during the month of April.